

PIANO PLEASURES

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OF

Novelty and One-Step Songs

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HINDOO HOP

Lyric by
LOUIS BREAU

Music by
SOL P. LEVY

Tempo di Fox Trot

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, marked with accents and a *dim.* (diminuendo) marking. The left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

Way out in Hin-dus-tan ————— Where ev-'ry skin is tan —

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The piano part includes a *mf* (mezzo-forte) marking. The lyrics are: "Way out in Hin-dus-tan ————— Where ev-'ry skin is tan —".

They're do-in' some-thing new ————— For Jazz has hit 'em too —

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "They're do-in' some-thing new ————— For Jazz has hit 'em too —".

Some one has shown them a laugh-ing Trom-bone. —

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Some one has shown them a laugh-ing Trom-bone. —".

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Now ev - 'ry night all the Hind-ooos are goin' One! Two!

The first system of music features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "Now ev - 'ry night all the Hind-ooos are goin' One! Two!". The piano part includes dynamic markings *sfz* and *ff*.

Three! Four! They count and lift their feet

The second system continues the vocal line and piano accompaniment. The lyrics are: "Three! Four! They count and lift their feet". The piano part continues with a steady accompaniment.

They do it might-y neat — And then they all re - peat

The third system continues the vocal line and piano accompaniment. The lyrics are: "They do it might-y neat — And then they all re - peat". The piano part continues with a steady accompaniment.

to the Rum! Dum! Dum! Rum! Dum! Dum!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "to the Rum! Dum! Dum! Rum! Dum! Dum!". The piano part continues with a steady accompaniment.

Bum! Till the sands on the des-ert grow cold.—

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a sharp accent (^) over the word 'Bum!'. The piano accompaniment consists of a treble and bass clef. The bass clef part has a sharp accent (^) over the first measure. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part includes a triplet of eighth notes in the final measure of the system.

They do each move-ment so jazz-y and bold,— They get the young and old —

The second system continues the vocal and piano parts. The vocal line has a sharp accent (^) over the first measure. The piano accompaniment features a triplet of eighth notes in the final measure of the system. The key signature remains one sharp (F#).

— with their Rum Dum Bum Bum Rum Dum Bum Bum

The third system features a vocal line with a sharp accent (^) over the first measure and a piano accompaniment. The piano part includes a 'cresc.' (crescendo) marking and a triplet of eighth notes in the final measure. The key signature changes to two flats (Bb) at the end of the system.

Bum! on the

The fourth system features a vocal line with a sharp accent (^) over the first measure and a piano accompaniment. The piano part includes a 'ff' (fortissimo) marking and a triplet of eighth notes in the final measure. The key signature remains two flats (Bb).

Des - ert sand a Jazz - y Hin - doo Band ——— plays ev - 'ry

mf-f

day and say they sway ——— Like a

Fl.
7

car - a - van they roll from side to side ——— see them all glide, just

watch each Hin - doo with a grin do steps that win you, You'll be bound to

dance a - round just like a spin-ning top — Al - lah be praised, you're

dazed you'll drop From do - ing that

Hin-doo Hop dont stop

on the Hop! Hop! Stop!

Pis m



A LA PAREE

One Step Song

Words and Music by
HENRI VERDIN

Con Spirito

Piano

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The music is marked *ff* (fortissimo) and *mf* (mezzo-forte). It features a rhythmic pattern of eighth and sixteenth notes with accents and slurs. A circled '3' indicates a triplet in the second measure of the treble staff.

Su - zan - na says she loves me Like ev - 'ry - thing, she loves me; Her

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The piano part features *fr* (forzando) markings.

man - ner, it is haugh - ty, So "I don't care" and naugh - ty, But

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The piano part features *fr* markings.

when she starts in teas - ing, Her con - duct is dis - pleas - ing, She

Musical notation for the third line of the song, including a vocal line and piano accompaniment. The piano part features *fr* markings.

rolls her eyes like this way, And then she rolls them that way. "Oh,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "rolls her eyes like this way, And then she rolls them that way. 'Oh,". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It includes dynamic markings such as *f* and *mf*, and various articulation marks like accents and slurs.

par - don! Please for - give me, I kiss you Pa - pa, dear - ie,' She

The second system continues the vocal line with the lyrics "par - don! Please for - give me, I kiss you Pa - pa, dear - ie,' She". The piano accompaniment includes dynamic markings *fr* and *mf*.

laughs and sings tra - la - la! Oh! do - re - mi - fa - so - la! That

The third system features the lyrics "laughs and sings tra - la - la! Oh! do - re - mi - fa - so - la! That". The piano accompaniment includes dynamic markings *fr* and *f*.

move - ment in her should - er Just makes me want to hold her, She

The fourth system concludes with the lyrics "move - ment in her should - er Just makes me want to hold her, She". The piano accompaniment includes dynamic markings *fr* and *cresc.*.

wig-gles and she gig-gles, "Come kiss your lit-tle ba-by Your sweet Par-is-ian

marcato

lad-y" Par-lez Fran-cais I love you my lit-tle Dem-i-Tasse

ff

Refrain

A-la-la-la Tra-la-la-la-la! A-la-la-

p-f *fr* *fr*

la Pa-reel _____ Swing-ing sing-ing, Our voi-ces

f

ring - ing, Birds of a feath - er; All flock to - geth - er,

A - la - la - la Tra - la - la - la - la! A - la - la - la Pa -

ree Danc - ing, Pranc - ing, Life and love en - tranc - ing,

A - la - la - la Pa - ree! ree!

THAT CAT STEP

(El Gato)

BY LOUIS BREAU and
RAY HENDERSON

Tempo di Polonaise

Piano

The piano introduction is written in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand with triplets and accents, and a bass line in the left hand. A *gva* (ritardando) marking is present at the beginning, and a first ending bracket is shown at the end.

Lento

This section is marked *Lento* and begins with a *rit.* (ritardando) and *pp* (pianissimo) marking. The melody in the right hand is slower and more expressive, while the left hand provides a steady accompaniment.

Voice *Dreamily*

Come with me In - to my arms

The first vocal line is accompanied by piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Let me show how the cat - step should

The second vocal line continues the melody and is accompanied by the same piano accompaniment style as the first line.

go Brush and creep rise on your

fz *pp*

toes Click your heels and turn a while

Ev - 'ry move will make you smile Now you've learned the lat - est style

(Interlude - - - - -)

pranc - ing Mm Mm

pp *dim.*

Chorus

Like a match first you scratch

pp

Purr like kit-tens do Take a step or two

Love me Sweet - ie do Cat - step

stacc.

Hold me near Call me "Dear" Be my

Kit - ty cat — Al - ways mine Joy for -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Kit - ty cat — Al - ways mine Joy for -". The piano accompaniment includes various dynamics such as *mf* and *f*, and articulation marks like accents and slurs.

ev - er more — When we glide to that

The second system continues the vocal line and piano accompaniment. The lyrics are "ev - er more — When we glide to that". The piano accompaniment includes a *rit.* (ritardando) marking and a key signature change to two flats.

Cat - step slide.

The third system features the vocal line and piano accompaniment. The lyrics are "Cat - step slide.". The piano accompaniment includes a first ending bracket labeled "1" and a second ending bracket labeled "2", both ending with repeat signs. The word *stacc* (staccato) is written below the piano accompaniment.

Last time

The fourth system concludes the piece. The lyrics are "Last time". The piano accompaniment includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) marking. The system ends with the word "Fine".

On The Island of Koo-Koo

EXTRA VERSES

FIFTH VERSE

How they love to see the moon shine for it gives their eyes a feast,
It rises o'er a bakery, it comes up from the yeast;
It is so warm they wear no clothes, but go around quite bold,
Clad in fur lined boots and skins to keep them from the cold.

FIFTH CHORUS

ON THE ISLAND OF KOO KOO AT ANY TIME THE RENT IS DUE,
THE LANDLORD COMES UPON THE SCENE THEY GENTLY TAP
HIM ON THE BEAN;
THEN THEY FEED HIM TO THE FISH AND UNTIL NEXT MONTH
THEY'RE THRU,
LANDLORDS LIVE JUST THIRTY DAYS ON THE ISLAND OF KOO
KOO.

SIXTH VERSE

You will find they do not care for food, but how those people eat,
Their way of walking is so strange for each one moves his feet;
There is no fruit upon the isle, but then nobody cares
For there's plenty of bananas, grapes, sweet oranges and pears:

SIXTH CHORUS

ON THE ISLAND OF KOO KOO, NOT AN AIRPLANE EVER FLEW,
A VICTROLA'D MAKE THEM LOOK WITH AWE, THEY DON'T
KNOW THAT WE HAD A WAR;
NOT A TELEGRAPH, NO PHONE, NEWS TRAVELS QUICKLY TOO,
FOR THEY SIMPLY TELL A WOMAN ON THE ISLAND OF KOO KOO.

SEVENTH VERSE

When they see a storm a brewing, it is time for all to cheer,
And pray that it will brew until they have a show'r of beer;
The ocean's all around them but according to the law,
It is not allowed to come within a half mile of the shore:

SEVENTH CHORUS

ON THE ISLAND OF KOO KOO THEY'VE A DANDY FIRE CREW,
HE ACTS AS JUSTICE OF THE PEACE, HE'S ALSO CAPTAIN OF
POLICE;
IF A HOUSE SHOULD CATCH ON FIRE THERE IS ONE THING HE
MUST DO,
KEEP IT BURNING TILL HE GETS THERE ON THE ISLAND OF KOO
KOO.

On The Island Of Koo-Koo

(A Nutty Novelty)

LOUIS BREAU

Piano



f *fz*

The piano introduction consists of two staves. The right hand features a melody with accents and a dynamic marking of *f*. The left hand provides a bass line with a dynamic marking of *fz* at the end.

Voice

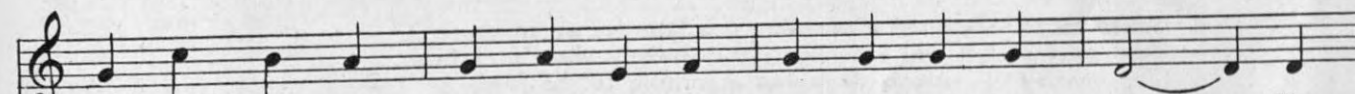
There's a
Their—
They—
It's a

§ VAMP




Um - pah um - pah *um - pah pah!* *Um - pah um - pah* *um - pah Pah!*

The vamp section is marked with a section sign (§) and the word "VAMP". It features a repeating rhythmic pattern in the right hand with a dynamic marking of *fz*. The lyrics "Um - pah um - pah" and "um - pah pah!" are written below the notes. The left hand has a simple bass line.



land that is so far a - way it's near no place at all — The
on - ly drink is wa - ter with some whis - key on the side — There
rave a - bout the clim - ate for the air is clear and thick — They
land of peace and qui - et there ex - cept all day and night — They



p

The vocal melody is written on a single staff. The lyrics are aligned with the notes. The piano accompaniment is written on two staves, starting with a dynamic marking of *p*.

na-tives would be short and stout if they were - n't thin and tall — They
nev - er was a death out there un - til some - bod - y died — No
nev - er need a doc - tor un - less some - one's hurt or sick — The
go a - round armed to the teeth for all they do is fight — No

are so weak they can - not work al - though they're ver - y strong — And the
one is ex - e - cut - ed he's just tak - en out and hung — And the
hous - es have no sec - ond floor I asked a na - tive why — "Well —
an - i - mals at all out there to give them fears and quakes — But the

men are all clean shav - en but they wear their whisk - ers long.
on - ly ba - bies there - a - bouts are born when ver - y young.
that's an - oth - er sto - ry" was his ver - y neat re - ply.
place is full of li - ons, ti - gers, leap - ards, wolves and snakes.

Chorus

On the Is-land of Koo - Koo — Where the first big nut tree grew — The
 On the Is-land of Koo - Koo — If they don't like what you do — The
 On the Is-land of Koo - Koo — They — tried to make home brew — They
 On the Is-land of Koo - Koo — They've a champ-ion scrap-per too —

mf

King is rul - er of the place un - til some-one don't like his face There —
 King just waves his mag - ic wand, the cook then takes you by the hand You may
 gave a jug full to the prince and no one's ev - er seen him since A —
 Man or ani - mal how he fights he gives a snake the first two bites And he

are no wast - ed speeches To in - form him that he's through — They just
 think it is a trif - le But you'll find you're in a stew — And you
 lit - tle cat down there — Just — took a drink or two — Then went
 totes a keg of nails — In — case he wants a chew — He's been

Spoken

knock his high - ness bow - legged On the Is - land of Koo - Koo.
 can't get an in - junc - tion On the Is - land of Koo - Koo.
 out and licked ten li - ons On the Is - land of Koo - Koo.
 known to chase a cy - clone Off the Is - land of Koo - Koo.

Sing

D.S.

MADRIOLA

Spanish Song One Step

Music by
SOL P. LEVY
and JOS. SAMUELS

Lyric by
JULIUS ROMANO

Piano

The piano introduction for the first system is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand. Dynamics include *fz* (forzando) and *mf* (mezzo-forte). The melody starts with a sharp accent on the first note.

When you go down to Ma - drid, _____ There is a

The second system contains the first line of the vocal melody and its piano accompaniment. The lyrics are "When you go down to Ma - drid, _____ There is a". The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. Dynamics include *fz*, *mp* (mezzo-piano), and *fz*.

dance they for - bid _____ On each street, — ev-'ry beau-ti - ful

The third system contains the second line of the vocal melody and its piano accompaniment. The lyrics are "dance they for - bid _____ On each street, — ev-'ry beau-ti - ful". The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. Dynamics include *fz*.

sen - or - it' _____ With her cav-a - lier, does step, full o' pep,

The fourth system contains the third line of the vocal melody and its piano accompaniment. The lyrics are "sen - or - it' _____ With her cav-a - lier, does step, full o' pep,". The piano accompaniment includes a triplet in the right hand and a bass line in the left hand.

That gave Spain it's rep. Ma - dri - o - la, dance of the Span-ish,

Danced by Lo - la makes wor-ry van-ish. Ah! _____

Ah! _____ See the Ma-dri - o - la girl-ie twirl - ing.

Chorus

It's not the tan - go And not the old fan-

dan - go But see the gang go to watch

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'dan', followed by a quarter rest, then a quarter note 'go'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *p* and *f*.

her dance the Ma-dri-o-la. For when Miss Lo-la be-

The second system continues the vocal line with a half note 'her', followed by a quarter note 'dance', and then a dotted half note 'the Ma-dri-o-la'. The piano accompaniment features a steady bass line and chords, with dynamic markings of *mf* and *f*.

gins the Ma-dri-o-la Then your bank

The third system shows the vocal line with a half note 'gins', followed by a quarter note 'the Ma-dri-o-la', and then a half note 'Then your bank'. The piano accompaniment continues with chords and a moving bass line, marked with *f*.

roll a runs Low, low, low La!

The fourth system concludes the vocal line with a half note 'roll a runs', followed by a quarter note 'Low', a quarter note 'low', a quarter note 'low', and a half note 'La!'. The piano accompaniment features a strong bass line and chords, with dynamic markings of *f*.

HUNKATIN

21

Lyric by
JULIUS ROMANO

A Half Tone
Song - One Step

Music by
SOL P. LEVY

One step tempo

Piano

The piano introduction is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a rhythmic accompaniment in the right hand with eighth and sixteenth notes, and a bass line in the left hand. Dynamics range from piano (*p*) to fortissimo (*sfz*).

How de do boys, - here's to your lead - er,

Vamp

The piano accompaniment for the first vocal line is marked 'Vamp' and includes dynamics such as *mf* and *mp*. It features a complex rhythmic pattern with many beamed notes.

I un-der-stand - he's some jazz speed - er. Ming - ling, moan-ing of sax-

The piano accompaniment for the second vocal line continues the complex rhythmic accompaniment with various dynamics and articulation marks.

- o-phones With the groan-ing of slide - trom-bones most ev-'ry time - I

The piano accompaniment for the third vocal line concludes the piece with the same intricate rhythmic accompaniment.

hear you play - ing just like the rest - I can't help sway - ing They say that you

- put in a num-ber called Hunk - a - tin, Hunk - a - tin.

Chorus

A lit-tle Hunk-a-tin for girl and chap-py, Makes them snap-py,

keeps them hap-py. It's ve-ry nec-ess-ar-y now-a-days, For we miss our beer

— and gin, So we need Hunk - a - tin. Keep play-ing Hunk-a - tin we can't keep

qui - et don't de - ny it it's a ri - ot Folks on the

floor are shout-ing "en - core" So won't you start to syn - co - pate Please don't

hes - i - tate Oh, be - gin Hunk - a - tin! - tin!

sfz